

CATALOGUE
OF AN EXHIBITION OF
ETCHINGS
BY
ZORN



WITH AN INTRODUCTION BY
FITZROY CARRINGTON



FREDERICK KEPPEL & CO.
4 EAST 39TH STREET
NEW YORK

APRIL 4 TO APRIL 29, 1911

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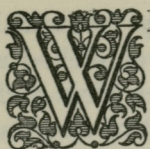
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Zorn



WHEN, eighteen years ago, we hailed Zorn as one of the master etchers of the world, and held the first public exhibition of his collected work, there were those who, mistrusting so sweeping an assertion, grudgingly admitted that he was "original," but questioned the quality and worth of such originality. Six years later, in 1899, few denied his title to fame. During our third exhibition (April, 1907) the chorus of praise was undisturbed by one dissenting voice; and, since this fourth exhibition of Zorn's etchings has been announced, we have found it difficult to withhold from an ever growing body of enthusiastic admirers and would-be purchasers the representative collection of his etchings which we now show. Complete it does not aim to be, representative it certainly is. Thanks to the kindness of several collectors who have generously placed the contents of their portfolios at our disposal, there are missing from the walls relatively few pieces of prime importance; while, as regards Zorn's latest work, it is substantially complete.

These latest etchings—how do they compare with the earlier work? Do they show any falling off in quality, any diminution of power, any indication that this great artist has reached a turning-point in his career? Unhesitatingly we say *no*. Far from retrogression, these latest plates prove that the "half had not been told." If there are among them no such massive etchings as the *Renan* or *Madame Simon*, no such elaborate ones as the *Waltz*, the *Omnibus*, or *Zorn and his Wife*, we have in their stead the exquisitely sensitive and delicate *Edo*, the *Three Graces*, the *Two Bathers*, *Sea-*

weed, and other surpassingly beautiful nudes;—who save Zorn has ever etched a triumphantly successful nude *en plein-air*?—the tenderly handled portrait of *Sophia, Dowager Queen of Sweden, August Strindberg*, which for direct presentation and “economy of means” is second to none, and *Liljewalk*—surely one of Zorn’s most sympathetic portraits. In these later etchings an extreme refinement is breaking through the disguise of an affected roughness and apparent coarseness of means as never before, and we are convinced that among them will be found plates of greater sensitiveness and greater beauty than any which have preceded them.

FITZROY CARRINGTON.

CATALOGUE

1 Rosita Mauri. (Delteil No. 34)

This delightful portrait has been characterized by Mr. Edward Alkman as "the *Mona Lisa* of modern etching, less disquieting than her prototype, but enigmatical, suggestive, elusive as she."

Kindly lent for this exhibition.

2 Zorn and his Wife. (Delteil No. 42)

Etched in the artist's studio by lamplight.

"Examined close at hand, these quick, bold, slanting strokes hardly seem to have definite meaning. . . . Yet, viewed at a proper distance, each is found to be full of most accurate purpose. The forms of the figures and accessories define and round themselves with astounding truth and force: everything holds its proper place in the composition; atmosphere and light are beautifully rendered; and for dramatic vividness, for expressions of character, few etched portraits I have ever seen can compare with these."

Mrs. Schuyler van Rensselaer, *A Swedish Etcher*.

(*The Century Magazine*, August, 1893.)

3 The Waltz. (Delteil No. 54)

4 Morning. (Delteil No. 60)

Rare. Fifteen proofs only were printed.

5 The Girl with a Cigarette. (Delteil No. 62)

6 The Storm. (Delteil No. 63)

First state (of four states). Of the greatest rarity. Marked, in the handwriting of the artist, "unique state."

Kindly lent for this exhibition.

7 Madame Simon. (Delteil No. 66)

Kindly lent for this exhibition.

8 The Omnibus. (Delteil No. 71)

Kindly lent for this exhibition.

9 Ernest Renan. (Delteil No. 72)

"One should not admire Zorn's *Renan* because the facts it gives were so swiftly set down and so vigorously emphasized, but because, with this bold brevity of speech, he has managed to tell us so much in so clear and convincing

a way. His portrait of *Renan* is not a sketch, simple though its language is. It is a thorough study. It portrays the man, in soul and body, as fully and forcibly as any portrait without color could."

Mrs. Schuyler van Rensselaer, *A Swedish Etcher*.

10 **Madame Olga Bratt.** (Delteil No. 73)

Kindly lent for this exhibition.

11 **The Toast in the Idun.** (Delteil No. 80)

From the painting in the National Museum, Stockholm.

"*The Idun* (Goddess of Youth) is the name of a scientific and artistic society in Stockholm, and Zorn's painting was presented to the association on its thirtieth jubilee. Its secretary and founder Harald Wieselgren is seen in the foreground. In the adjoining room, and counting from left to right, are the Royal Antiquarian Hildebrand, standing; Professor Key, seated; Professor Wärn also seated, half hidden and seen in profile; and standing, seen almost full face, Nordenskjöld, the Arctic explorer.

"Here he has not worked in just the same way as in the *Renan*, but his handling is even more interesting when one studies how its seemingly reckless strokes result in an effect of so much completeness and force."

Mrs. Schuyler van Rensselaer, *A Swedish Etcher*.

Kindly lent for this exhibition.

12 **Henry G. Marquand.** (Delteil No. 81)

Kindly lent for this exhibition.

13 **La Vénus de la Villette.** (Delteil No. 82)

Rare. Twenty-five proofs only were printed.

14 **Sunday Morning in Dalecarlia.** (Delteil No. 85)

Rare. Twenty-five proofs only were printed.

15 **My Model and my Boat.** (Delteil No. 90)

"Of this fine etching, one of the artist's most characteristic works, there were printed twenty-five or thirty proofs only."

Loys Delteil.

16 **Paul Verlaine.** (Delteil No. 92)

17 **The Bather: Evening.** (Delteil No. 108)

First state. Of the greatest rarity. There were printed, in all, only about a dozen proofs.

Kindly lent for this exhibition.

18 **Effet de Nuit.** (Delteil No. 109)

First state, before the plate was beveled.

"*Très rare.*" Loys Delteil.

19 **The Same.**

Second state. The plate is now beveled.

Rare. There were printed thirty-five proofs only.

- 20 Saint-Gaudens and his Model. (Delteil No. 111)
- 21 Oscar II, King of Sweden. (Delteil No. 130)
- 22 A Model, Half-length, Laughing. (Delteil No. 134)
Rare. Twenty-five or thirty proofs only were printed.
- 23 Skating. (Delteil No. 138)
Rare. Fifteen proofs only were printed.
- 24 The Honorable Grover Cleveland. (Delteil No. 141)
The first plate.
- 25 The Honorable Grover Cleveland. (Delteil No. 142)
The second plate.
- 26 Mrs. Grover Cleveland. (Delteil No. 144)
- 27 Zorn and his Model. (Delteil No. 148)
Rare. Thirty proofs only were printed.
The painting is in the Stockholm Museum. It is one of the finest paintings in the Swedish capital, and one of the artist's most masterly works.
Kindly lent for this exhibition.
- 28 Princess Ingeborg of Sweden, facing to the Right. (Delteil No. 153)
- 29 The Honorable Daniel Lamont, Standing. (Delteil No. 157)
- 30 At the Piano: Miss Anna Burnett. (Delteil No. 159)
- 31 Miss Lurman. (Delteil No. 165)
- 32 Mrs. Seton Thompson. (Delteil No. 167)
- 33 A Dalecarlian Wardrobe. (Delteil No. 168)
Proof on old Dutch paper.
- 34 The Same.
Proof on *papier verdâtre*.
- 35 A New Ballad. (Delteil No. 169)
- 36 Anna, a Mora Girl. (Delteil No. 170)
Proof in black ink on old Dutch paper.

37 The Same.

Proof in greenish ink, on old Dutch paper.

38 Mrs. Granberg. (Delteil No. 171)

Mrs. Granberg is the wife of M. Olof Granberg, historian of art, librarian of the Academy of Fine Arts, Stockholm, and Secretary to the National Museum in that city.

39 The Two Models by a Bed. (Delteil No. 174)

40 Olandine. (Delteil No. 175)

41 The Honorable John Hay. (Delteil No. 178)

42 Portrait of the Artist. (Delteil No. 180)

43 The Traveling Companion. (Delteil No. 181)

A portrait of Mr. Charles Deering.

44 Miss Emma Rassmussen. (Delteil No. 182)

45 Albert Engström. (Delteil No. 187)

Albert Engström is a Swedish caricaturist and talented writer. Editor of the humorous journal *Strix*.

46 The Honorable Theodore Roosevelt. (Delteil No. 188)

47 Betty Nansen. (Delteil No. 189)

A celebrated Danish actress, both in comedy and tragedy, and the wife of the novelist Peter Nansen.

48 A Musical Family. (Delteil No. 190)

49 The Bridesmaid. (Delteil No. 191)

50 Kesti. (Delteil No. 193)

51 Berit. (Delteil No. 194)

52 Ida. (Delteil No. 195)

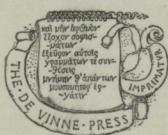
A Mora peasant girl, and one of the artist's favorite models.

53 Hemulå (the Brook). (Delteil No. 197)

First state, before the horizontal lines to the left, near the top of the plate.

- 54 **The Same.**
 Second state. The horizontal lines, in the water, have been added.
 Rare. There were printed fifteen proofs only.
- 55 **Anna doing up her Hair.** (Delteil No. 199)
- 56 **Mr. and Mrs. Atherton Curtis.** (Delteil No. 201)
- 57 **Auguste Rodin.** (Delteil No. 203)
- 58 **Marcelin Berthelot.** (Delteil No. 204)
 This fine portrait was etched in *twenty minutes*.
 M. Berthelot was very ill at the time and could not give the artist a longer sitting.
- 59 **Anatole France.** (Delteil No. 205)
- 60 **The Ring.** (Delteil No. 206)
 A portrait of Mrs. Wentzel Hagelstam.
- 61 **At Sandhamn.** (Delteil No. 207)
- 62 **Summer.** (Delteil No. 210)
- 63 **Circles in the Water.** (Delteil No. 212)
 Proof on old Dutch paper.
- 64 **The Same.**
 Proof on *papier verdâtre*.
- 65 **Edo.** (Delteil No. 213)
 Edo is the name of the island, off the coast of Sweden, where this plate was etched.
 Proof on old Dutch paper.
- 66 **The Same.**
 Proof on *papier verdâtre*.
- 67 **The Master Smith.** (Delteil No. 214)
- 68 **Bosl Anders: Mechanician of Mora.** (Delteil No. 215)
 The artist informs us that this old man, who had never left his native village and who died recently, unaided and of his own initiative, worked out the principles of steam locomotion and built an engine from his own design.
- 69 **Prince Paul Troubetzkoy.** (Delteil No. 217)
 The famous Russian sculptor whose work, exhibited at the Hispanic Society, New York, created an artistic sensation.

- 70 Prince Paul Troubetzkoy. Half-length.
(Undescribed by Delteil)
- 71 Sophia, Dowager Queen of Sweden.
(Undescribed by Delteil)
- 72 The Bather (The Precipice).
(Undescribed by Delteil)
- 73 Oxenstierna, "A Lady of Rank."
(Undescribed by Delteil)
- 74 Aurore.
(Undescribed by Delteil)
- 75 Lundquist.
(Undescribed by Delteil)
- 76 Liljewalk.
(Undescribed by Delteil)
- 77 The New Maid.
(Undescribed by Delteil)
- 78 August Strindberg.
(Undescribed by Delteil)
- 79 On the Floor.
(Undescribed by Delteil)
- 80 Girl, Seated on a Bed, Reading.
(Undescribed by Delteil)
Proof on old Dutch paper.
- 81 The Same.
Proof on *papier verdâtre*.
- 82 The Rival Model.
(Undescribed by Delteil)
- 83 Seaweed.
(Undescribed by Delteil)
- 84 The Three Graces.
(Undescribed by Delteil)
Proof on old Dutch paper.
- 85 The Same.
Proof on *papier verdâtre*.
- 86 The Two Bathers.
(Undescribed by Delteil)
Proof on old Dutch paper.
- 87 The Same.
Proof on *papier verdâtre*.



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